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• **PRO and CON . . .**

Dear Ruth Eleanor Howard:

Just finished reading your article in July's AMERICAN DANCER and realized how much it applied to my former teacher whom I studied with for thirteen years. When she realized that I wanted to become a dancing teacher her jealous disposition got the better of her and I changed studios with a feeling that undoubtedly will never change.

In the past two years she has said she'd make it so uncomfortable that I'd willingly give up. But instead of giving up, I've studied with other teachers and have gained courage and confidence to continue.

I have taught most private lessons in ballroom and tap. I don't seem to be able to interest the youngsters in ballet and toe. They all say it is too hard. I love the ballet myself. If I had had my health I really wanted to study for Opera Ballet. I had the good fortune to see the Ballet Russe de Monte Carlo present *Coppelia* and *Gaite Parisienne*. I can't describe in words what it meant to me and how much I liked it. I was thrilled beyond words.

Looking forward to next month's magazine to read your articles which I never miss. (I also enjoy reading the other articles and especially like *Danseur—The Story of My Dancing Days.*) I am,

Sincerely,
L. M.

•

Dear Miss Howard:

Congratulations to THE AMERICAN DANCER on its thirteen years of continuous publication! I have been a reader of your magazine since it was first published (in Los Angeles, I believe) and for that reason I feel qualified to say that I think the reason for your success is that yours is one maga-

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• **PRO and CON . . .**

zine that has *never* failed the profession. Other magazines come and go because they do not really have the teachers' interests at heart, I believe. I liked what you said in your June editorial about "the survival of the fittest" because I am one who survived those other years you mentioned and I realize that I must be on my toes to survive these. Certainly THE AMERICAN DANCER is proof that the fittest do survive—and that is encouraging to all of us.

With best wishes for many more successful years of continuous publication, I am,

Sincerely yours,
Mrs. M. E.,
Oakland, Calif.

•

Dear Miss Howard:

I have a pupil who is nearing eighteen and is anxious I know to start teaching. She has been my assistant for the last two years but I cannot offer her enough in either money or opportunity to keep her with me much longer. We have not discussed the situation but we are both keenly aware of a change that will have to be made.

Now this is my problem: Shall I suggest to her that she open a school of her own and offer my help in getting her started? Would this mean that in the end we will be friends instead of deadly competitors—or do you think the very fact of her having her own school will make her feel that she must compete with me? I want to be fair

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• PRO and CON . . .

to her, and I realize that if she has been studying with me all these years to prepare herself to teach that I should have known I would have to face this problem some day. But my school is not sufficiently prosperous right now to run the risk of having whole classes walk out. I do not think this would happen except in the baby classes—but then baby classes are important, too, because if they start young and get in the habit of coming to a capable teacher they grow up to be the advanced classes. I would appreciate your advice.

Sincerely,
N. P.,
Buffalo, N. Y.

EDITOR'S NOTE.—*This is a problem that must confront many teachers. As this reader points out, a young girl does not study to become a teacher without looking forward to the time when her teaching will be profitable.*

It seems to me that the best solution is to have a frank talk with the girl. Tell her you understand her unspoken ambitions and wish to help her. Explain that for her to operate a school near you would be more or less untenable and suggest that she establish herself in another section of the city or possibly in the suburbs. Offer her the advantage of your years of experience and, if possible, some introductions to people who will be helpful in establishing her. You will thus eliminate her as a possible competitor and be able to keep her as a friend.

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• **PRO and CON . . .**

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Walker Hopewell,
Boston, Mass.

EDITOR'S NOTE.—*No doubt there will be terrific competition for American dancers next season. But we must agree that these people who are victims of circumstances over which they have no control should have a right to earn a living. Where else can they go and what else can most of them do? It would seem that there is nothing for us to do but accept the situation gracefully . . . and grateful that we are not beleaguered as they have been.*

•

Dear Miss Howard:

Will you settle a bet for me? Are Ruth St. Denis and Ted Shawn divorced? If so do you know when and in what state?

Marcy Dunlop,
Akron, Ohio.

EDITOR'S NOTE.—*According to Ted Shawn's own statement at a press conference in New York last winter, he and Ruth St. Denis are not divorced and do not contemplate any such action. He described their separation as "a loving and harmonious separation."*

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• PRO and CON . . .

Dear Miss Howard:

My ballroom classes have been larger and more enthusiastic this past season than any others in my school . . . and this despite the fact that my school has always been known as a ballet school. Most of the students were adults although I had one good high school class. Is this a reflection of changing times and are other teachers experiencing the same shift or is it purely a local condition? I would like to know because if it is to continue I will equip myself more fully for ballroom work next season.

Very truly yours,
Janet Whitney,
Texas.

EDITOR'S NOTE.—*This is not a local condition, but one that seems to exist quite generally. Ballroom classes are definitely increasing everywhere and it is our opinion that you may look for even larger ballroom classes next season. You are wise to equip yourself to meet this new condition for the public is increasingly exacting and discriminating where its ballroom teachers are concerned.*

★

TEACHERS ARE INVITED

to make THE AMERICAN DANCER their headquarters while in New York this summer. Have your mail sent to you c/o THE AMERICAN DANCER and feel free to have friends meet you in our office or just drop in to get cool and rest a bit. And, by all means, let us help you with any information such as where to stay, where to eat, where to study, and where to go.

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EDITOR'S NOTE.—*There is no truth to the report that Mme. Preobrajenskaya has*

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opened a school in this country. None of the Parisian teachers have come here as yet. Mme. Genee is now in New York but not teaching and other English dancers and teachers such as Anton Dolin, Aubrey Hitchins, etc., are dancing or teaching in New York.

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On the Cover—

JERRY *and* LILYAN, *protegees of Zasu Pitts who are being cast for one of Broadway's fall musicals.*

—Murray Korman

To the Left—

LAVERNE LUPTON *as she appeared in Too Many Girls*

—Murray Korman

■

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Summing Up

by

RUTH ELEANOR HOWARD

Much of my time in the last few months has been spent compiling biographies of well-known dancers for The Dancer's Almanac and Who's Who 1940, with the result that an interesting picture of the American dancer of today has been formed.

■

Many of the myths that usually surround people in the public eye have been exploded. In the first place . . . the really well-known dancer is not as young as the public would be led to believe! That it might not be to a dancer's advantage to proclaim her age to the public is understandable, but a compilation of the rich background that most celebrities possess indicates that Fame is not courted quickly and does not often clothe the very young. This is encouragement to the hundreds of dancers I know who are struggling toward a goal and who wail "but I'll soon be twenty" or "twenty-five", etc. That does not necessarily mean that Opportunity's back is irrevocably turned toward them . . . for the record proves that the success which comes quickly — and early — is often only a mirage.

■

The legend of luck is another that is dispelled by these records . . . for they show without a question of doubt that it is the minor element in the success of most dancers. Many times the surface inspection of a career would seem to indicate that the person in question "got the breaks" but delving deeper always proves that hard work and great tenacity of purpose were the two factors which contributed most to the final pattern.

■

The dancers who are "self taught" fade almost completely out of the picture when you only take celebrities out of the top drawer and leave the lower levels undisturbed. People who have achieved greatness in any line are always eager to give credit where credit is due . . . for they know full well how steep the climb is and how many helping hands are necessary to make the ascent. Vanish, then, the dancer who coyly bats her eyes and murmurs " . . . it's a gift . . . my mother always wanted to dance and it was born in me . . . . " Not that I am suggesting that it wasn't "born in" those who have attained the heights . . . it must have been or they would not have been willing to make the necessary sacrifices to achieve their goal . . . nor would they have had the urge to . . . but that was not enough. They studied hard and worked tirelessly to perfect themselves to the point that the public acclaims them. Isn't there a moral in this for every student in every dance school?

■

Working so closely with the case-histories of these American dancers makes us proud of them . . . proud of their success and equally as proud of their background.

Stellar attractions of the New York World's Fair 1940 are the beautifully costumed extravaganzas in which hundreds of dancers are used. Scenes from some are shown here.

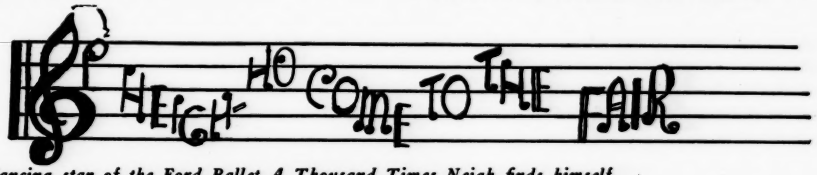
A scene from Catherine Littlefield's much-talked-of Bicycle Ballet in American Jubilee. The number is titled Will You Be My Bicycle Girl?

PAUL HAAKON *and members of the chorus in their "Tennessee Fish Fry" cake walk number in American Jubilee*

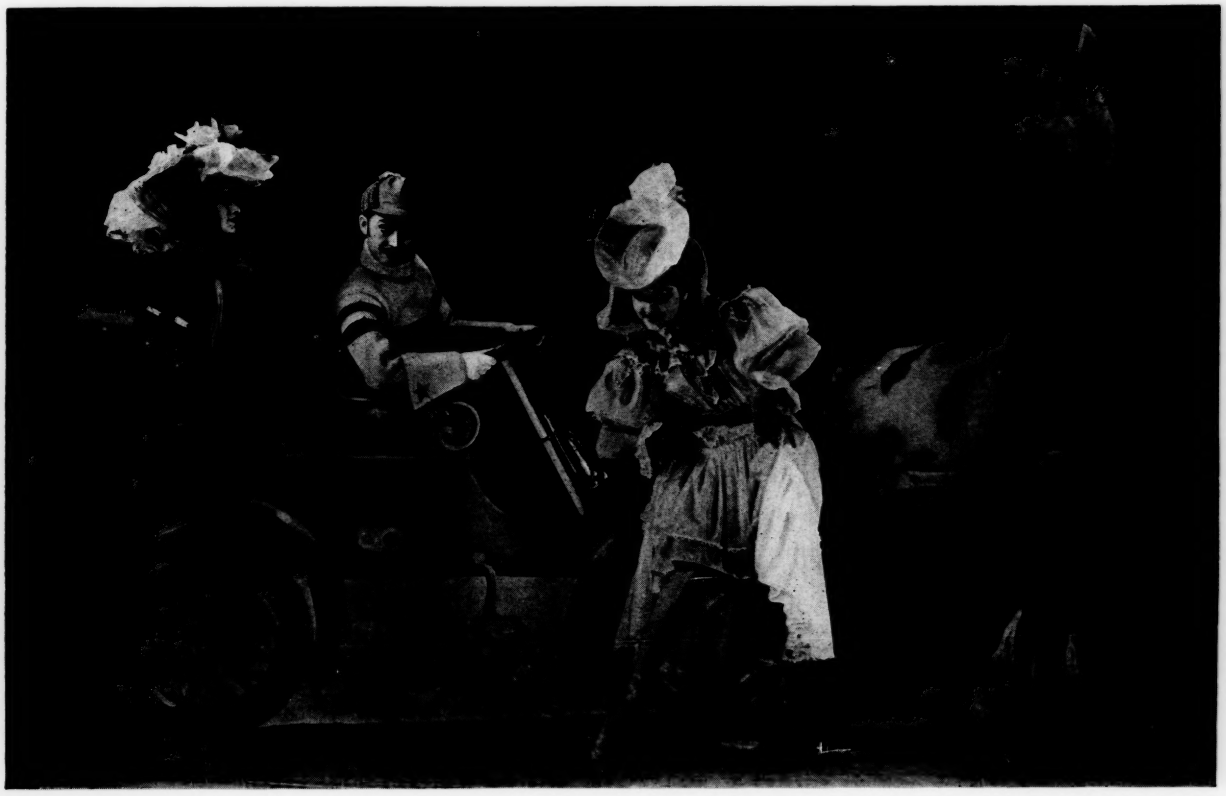
Gay little farmerettes and overall clad farm boys in a scene from the rollicking "horse opera" A Thousand Times Neigh which depicts the coming of the motor car (Ford) to American life as seen through the eyes of the discarded horse

Sazarac is a ballet and not a drink in Michael Todd's Gay New Orleans Village—but it has a kick just the same

PAULA MANN *and* PEDRO BOCAVIL *in a Mexican Hat Dance—typical of the folk dances of all nations which are presented regularly in the garden of the Federal Works Agency*



DOBBIN, *the dappled dancing star of the Ford Ballet A Thousand Times Neigh finds himself called upon to drag the disabled car—his most triumphant moment in the comedy opera performed by members of the American Ballet Caravan. Two and a half casts and three complete sets of costumes are needed for the ballet*



We, The People — Dance

By THE BASSOES

Pictures courtesy of Squares and Rounds Society

"SWING your lady" is not just a call from the lungs of some comic fiddler who is calling out the next step in one of our favorite country dances, but it is a traditional phrase that has sounded through our trees and over our hills and plains from the Atlantic to the Pacific since the days our forefathers pushed their way across this huge continent. Each time we hear it, its cozy sound is so deliciously familiar in a neighborly way that we cannot help but respond to it in these times of stress when we need to let off some good old American steam.

Over half of us have been brought up in cities where it has been considered, until recently, unsophisticated and not the thing to take part in historical dances. But now we have a fresh urge to get close to the soil and close to our heritage. How wonderful it is to drop all superficiality and dance the *Virginia Reel, Pop Goes the Weasel,* or *The Girl I Left Behind Me!*

There is strength and vitality in these country dances, just as there is strength and energy in the sanguine American people who fought to conquer and cultivate this land of freedom. Unconsciously we must be aware of this strength and feed upon it as we go through the paces of the dances that the American people have been dancing for three hundred years.

When this country was very young, people migrated to our shores with courage and determination in their hearts to be free from the unhappy conditions which they had left behind them. The strong survived and created a nation which had the democratic principles that they wanted. But during this process the traditions our forefathers brought from Europe underwent a change as the people in this new country developed. All of this is reflected in American dancing although the roots originated in England, Scotland and Ireland.

We all know that Virginia was a gay place in the time of George Washington and among the luxuries that were brought over from England was a book called "Playford's Dancing Master" which went through a series of editions from 1650 to 1728. This book stimulated interest until dancing was the chief diversion of that section of the country. The dignified George Washington was noted for his graceful appearance and fine dancing. It must have been a wonderful sight to see him performing the *Minuet* which usually opened the balls in those days. But this courtly dance was followed with many rollicky country dances and cotillions which kept the people whirling until it was time for the slow and more formal *Gavotte* to close the gala evening.

Virginia Reel

A Square Dance

Dos a Dos

In contrast New England's dance picture is very drab. The Puritans stifled such gay impulses and banned the fiddle as the instrument of the devil. But the people in this country had too much spirit to let a few laws stop them from having their fun and they managed to get around the situation by inventing "Singing-games" with words to describe dance motions which they called pantomime. This got by the law-makers and the *Quadrilles* and other dances of New England were preserved, although somewhat modified, and brought out in the open again in full force during the nineteenth century.

A similar form of religious intolerance existed in various sections of the south and west where the freedom-loving people also managed to get around their narrow-minded religious fathers by the invention of "play-parties" which were practically the same as the New England "Singing-games" in their sly manner of keeping up the dances by singing the directions for movement.

But at the same time that dancing was subdued in some sections and advancing with great strides in others with the stimulus of new steps from London, still another phase existed in the isolated Kentucky mountains and other parts of the southern Appalachians. These mountain peoeple had no contact with the rest of the nation or knowledge of changing dance styles in this country or in London. Consequently they continued to dance the pure pagan dances that their fathers before them had learned in isolated sections of England and Scot-

(*Continued on page* 32)

From Across the Seas

Rosita Retreats

by BERNARD MAXWELL

"ESCAPING from one powder-keg only to find yourself on another soon begins to drain on one's endurance."

So did Rosita Montenegro, European motion picture star and concert dancer, explain her presence in these United States. "In 1936 I dance in Barcelona — and what happens? A revolution! I dance in Vienna — and what happens there? An Anschluss! I go to Paris for a rest —and then what you 'teenk' happens? Blackouts! Thees Europe — she tires me. So I come here."

Miss Montenegro was born in Egypt of Spanish parents. Her father, an engineer, was at the time in charge of construction for a large office building in Cairo. After studying the dance in the country of her parents, Rosita was booked into a cafe in Egypt, but the authorities clamped down on her mere 15 years and made her stop. From then on her life became one whirlwind after another. Success became her middle name.

After dancing in just about every important city in Europe, she was contracted to do motion pictures. The result was that Miss Montenegro appeared in French, Spanish, Italian and Egyptian films—which in turn resulted in her ability to speak seven different foreign languages fluently. Interestingly enough, she didn't learn English until she arrived here several months ago. After the definite establishment of her terpsichorean ability, Miss Montenegro was ushered around Europe to give the conventional "command performance" before most of the crowned and uncrowned heads of Europe, with a couple of dictators thrown in (not necessarily for good measure!)

In private life, she is the wife of Fred W. Lange, chief European manager of Paramount Pictures.

Her first night in New York would make a good script for any gagster, though in truth it represents a sad commentary on civilization. About 3 a.m. a fire engine sirened down the street of her hotel. Half awake, she slipped into a bit of something and ran like fury for the Eighth Avenue subway. Someone had told her it was bomb-proof, which, of course, it is.

And such is the life of this artist, Rosita Montenegro, "the girl who came 3,000 miles for a good night's sleep"—and stayed. She plans to remain in this country permanently and become an American citizen. Early in the fall she will give a concert.

Jacoba Writes Home

by CAMPBELL DAVIS

A YOUNG, slim, flaxen-haired American dancer, who has seen from inside Paris the Hell that is war will soon be back in the land of liberty—safe and happy, and free to exploit the famous legs and twinkling toes that have made her the toast of the Bal Tabarin and Le Lido in the past few months.

She is Jacoba of Paris, who not long ago was Coby Snellenberg, studying dancing after school hours in Seattle, Washington. Her mother, Mrs. Alex Snellenberg, of Seattle, was not sure at this writing just where Jacoba was, because there had been no word since the girl wrote that the American consul in Paris had said she should leave war-shattered France, but it was believed she was en route to the United States.

"They closed Le Lido last night," her most recent letter stated. "I had only time to get my make-up kit before the first of the refugees arrived. Three hundred of them will sleep in the theatre; 'cest la guerre!"

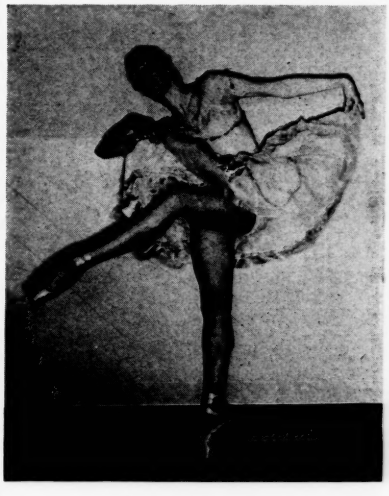
Before the war front moved so close to Paris, the American girl had one thrilling experience after another. She met the Duke of Windsor, attended United States Ambassador William Bullitt's parties, talked with Elizabeth Bergner and Charles Boyer, and was swamped with fan mail. Most of this happened while she was appearing at Bal Tabarin, where she was starring in a lovely dance to Debussy's "Girl With the Flaxen Hair."

She has become well acquainted with Ambassador Bullitt, who miraculously escaped death in the first air raid on Paris when a bomb fell within ten feet of him but failed to explode; and when her passport expired she went to him and said: "I don't want to go home yet. Paris is so wonderful . . ."

"I don't blame you," he answered. "I like it here myself!"

When the Duchess of Windsor visited the theatre, she asked to meet Jacoba because she was an American. Jacoba wrote her mother at length about the meeting.

In Seattle, Jacoba studied dancing from the time she was eight years old, and after ten years had an audition with Lichine when he was in the Pacific coast city with the Ballet Russe. Impressed by her dancing, he recommended her to Mme. Egorova, famed ballet teacher of Paris, one of the Czar's favorite ballerinas in the Imperial Ballet Russe.



Although Jacoba has a lovely voice, she won't sing in public, but paints and draws when she can take time off from dancing. Some day, she thinks, she will open a school, "because I'll never

(*Continued on page* 30)

Via The Grape Vine

by **VERITAS**

FAYE *and* GORDON, *a popular William Moffa Team, have been busy with hotel and theatre dates*

THE AMAZING LAMBERTONS have severed their partnership for an unfortunate reason—Charles has heart trouble. We hear that Charlotte will continue as a single act. This deaf and dumb brother and sister exhibition ballroom team have won applause not on sympathy but for their lovely appearances and dancing style. Their mother always accompanied them as their ears and tongues. Mrs. Lamberton brought her youngsters up to make the best of it and indeed they have.

•

MERLE RUTHERFORD, niece of the veddy, veddy social regestrite, Mrs. Florence Flemming Holland, is now a ballroomist. Charles Sabin is her partner. Evidently, debutantes are now going in for dancing as well as singing.

•

PIERCE AND ROLLAND have recently returned from a wonderful success at the Copacabana, Rio de Janeiro, Brazil.

•

NEW YORK'S FRENCH MONTE CARLO presented Mlle. Giggie and Alvarado not so long ago in the club's floor show. Perhaps some of you may remember this exhibition couple in the good old days of vaudeville. One of their novelties then was the appearance of two magnificent Russian wolf hounds for decorative purposes in the act.

•

RAMON AND RENITA were such a hit with their new Galo material that they were rewarded with a repeat engagement at the Park Lane Villa, Cleveland, Ohio. At this date they are dancing at the Beachcomber, New York.

•

THE YOUNG SPANISH DANCER, Maria del Carmen, is now in her tenth month at the intimate Club Gaucho, New York. This artist is at her best in the pure classics of Spain. However, it would be more to her advantage if she would abandon so much authenticity and commercialize her wardrobe.

•

CAPPELA AND BEATRICE opened June 29 at the Hollywood Club, Galveston, Texas, after four smash weeks at the Roosevelt Hotel, New Orleans. This exhibition pair's forte is the ease with which they execute spins and lifts, especially overhead tricks. Cappela was certainly up on his figures when he chose Beatrice for a partner. And we don't mean arithmetic.

•

PHILADELPHIA'S CLUB BALI featured that cute bundle of personality, Dixie Dunbar, and her 4 Dancing Rhythmaires recently. Dixie was up to par on her solos and then was ably assisted by the quartette of handsome lads in sock tap routines.

•

JIMMIE RAE was a show stealer with his acrobatic numbers at the Paramount Theatre, New York.

•

COLLETTE AND BARRY brought life to that dismal Walnut Room of Chicago's Bismarck Hotel with their unusual offerings. Collette very deftly plays the violin while Barry manipulates her attractiveness in the air. Don't be surprised to see a dance team run up and down harp strings some day.

•

DE CARLOS AND GRANADA are currently dancing at the Chez Ami, Buffalo. Nothing like connections in these times of lagging show business.

•

THE EBSENS, Buddy and Vilma, are at the Chicago Theatre, Chicago. Hurrah! we say, to see the splendid brother and sister comic tapsters together again.

•

CAROLE AND SHEROD are also in Chicago, at the Chez Paree. This talented exhibition ballroom duo has plenty showmanship. By the way, three cheers for the Windy City, the performers' Paradise.

•

FAWN AND JORDAN will soon sing "California, here we come." They are driving to the Western state and hope to work en route. Not only are they lonesome for their native Los Angeles but we suspect thev wish to receive parental blessings for their recent merge.

•

CHARLES COLUMBUS, formerly of Caperton and Columbus, is now teaching his dances to a charming new partner, Carroll.

•

RICHARD STUART AND FLORA LEA will entertain guests throughout the summer with their colorful ballroomology at Livingston Manor, New York.

(*Continued on page* 31)

VERA ZORINA *being assisted at practice by husband* GEORGE BALANCHINE. *Broadway wonders if these happy days are over*

Foot-Notes

ELEANOR POWELL *and* GEORGE MURPHY *as they whirl and sway in Broadway Melody of* 1940

MIRIAM MARMEIN has changed the dates of her outdoor dance theatre programs at Manomet, Mass. The new schedule is as follows: July 26, August 2, August 9, August 16. The Misses Kern, Grimmeeisen, Magwood, Ebsen and Norris will assist Miss Marmein in the repertoire of more than forty dance pantomimes, satires, comedies, tragedies, romances, fantasies and farces.

•

SONJA HENIE will be the star of an elaborate ice ballet to be presented at the Center Theatre in New York in mid-September. •

THE CURTAIN CLUB recently presented an original ballet, *Air Raid,* by Demetrios Vilan, danced by Nancy Knott and Hubert Bland to music by Jack Jordan, Jr.

•

THALIA MARA flew to St. Louis to dance the lead in the St. Louis Municipal Opera Company's production of Rio Rita. More and more dancers are saying "thank Heaven" for St. Louis and its annual summer opera season!

•

WHEN MARJERY FIELDING was called to Milwaukee to stage the dances for the new and enlarged Sally Rand Revue she took Valia Valentinoff along to dance in the production. The revue opened at the Park Central Hotel, New York, July 15.

•

DICK BARSTOW has returned to the Empire Room of the Palmer House in Chicago after five months at the Bal Tabarin in San Francisco.

•

ELLEN ALBERTINI presented a program of Original Choreo Sketches and Dances at the MacMillin Theatre, Columbia University, July 17. •

THE KAMIN DANCE BOOKSHOP and Gallery announces an exhibition of lithographed dance music covers showing the famous ballet dancers of the 19th century. Among the collection can be found the rare music of the famous *Pas de Quatre* danced by Taglioni, Cerito, Grahn and Grisi in London in 1845 as well as Fanny Elssler in *La Cachuca,* Taglioni in *La Gitana,* Mlle. Augusta in *Bayadere* and many others. When American lithographers pirated the English and French lithographs many errors were made so that today the balletomane takes great pleasure in finding such discrepancies as Taglioni's head on Elssler's body, etc. The collection will be on display for the entire month of July.

ERICK HAWKINS made his debut as a solo dancer at Bennington College Theatre June 13. In August he will appear at Bennington in programs with Martha Graham in whose company he has been featured during the past two seasons.

•

ANTON DOLIN'S *Italian Suite* first presented in Paris at the Theatre de Champs Elysee in 1928 for the Nemchinova-Dolin Ballet, had its first American showing when two variations and the *pas de deux* were given under Dolin's direction, by the Ballet Theatre at the Lewisohn Stadium.

•

THE DANCE ARCHIVES of the Museum of Modern Art has acquired an extremely rare collection of stereopticon views of ballets of the 19th century. Many of the pictures are in color and the entire collection, consisting of over two hundred views comprises one of the most valuable documentary records of the Romantic ballet. They can be seen through the stereopticon apparatus at the Dance Archives any weekday. •

THE SAN FRANCISCO OPERA BALLET announces plans to tour immediately upon the close of the opera season in November. The schedule calls for a series of engagements in Southern California and Arizona in mid-November, northwestern cities from November 29 to the middle of December and, following a holiday lay-off, a tour of the middle west, the south and the eastern seaboard. Willem Christensen, artistic director and ballet master has a new humorous ballet on a contemporary subject in preparation—*And Now the Brides.* Indications are that Lew Christensen, formerly of the Ballet Caravan will join the company following his summer engagement as Ballet Master of the St. Louis Municipal Opera and this, with Harold Christensen, who is now teaching in the Opera Association's ballet school and will tour for at least part of the season, means that the three Christensen brothers will be working together again for the first time in several years.

•

BRONISLAVA NIJINSKA will direct one of the ballet nights at the Hollywood Bowl this summer, presenting four ballets including the famous *Bolero* which she was the first to choreograph for Ida Rubinstein. Adolph Bolm will present the *Fire Bird* with Stravinsky conducting his own music and the third Bowl event will present Jose Cansino and Antonia Morales in the ballet in the opera *Carmen.*

•

MYRA KINCH and her Group will appear in concert in Santa Cruz June 21 and at Carmel June 22.

•

LOUIS DA PRON, in charge of the tap dancing department at the Belcher Studio has been named assistant to Leroy Prinz, dance director at Paramount.

(*Continued on page* 28)

A scene with RAY BOLGER *and* SUNNIE O'DEA *in Keep Off the Grass*

Danseur

THE STORY OF MY DANCING DAYS

by JULIAN FRANCESCO

When we finally discovered that all the excitement and mystery, the preparation that had made us so hopeful of going to South America, were in fact only for a cross-country tour with the Chicago Opera, we met the situation bravely and packed up for—Boston.

The train pulled in to Boston about noon. Taxis carried us to the theatre, where we separated to find lodgings for the two weeks of our engagement. I wandered alone down the main street until I came to a sign announcing: "Rooms."

A typical spinster showed me a lovely front room. I paid her for the week. She left smiling and bowing herself out, closing the door carefully and quietly behind her. I went to the window overlooking the street. Three ballerinas were approaching on the sidewalk below. I opened the window.

"Hey!" I yelled out loudly to them, "Going to lunch?"

"Sure! Come on along!" They screamed back at the respectable windows.

"O. K. Wait for me and I'll be right down!"

Instantly the door behind me burst open. The spinster came stomping into the room. She seemed to be flaming with wrath and indignation. Her voice was anything but mellow and polite.

"What kind of a house do you think I'm running here anyway! Hollering out of my window at passing girls."

"If you don't like it," I said, "give me back my money. I'll find another room."

She gingerly stepped toward me, proffered the money at the end of a long, outstretched hand, and delightedly watched me make a hasty exit. The three ballerinas had a good lunch and a good laugh (both at my expense). My first impression of Boston was a lasting one and even many interesting return trips could never change it.

Having thus had enough of Boston spinsters, I neglected to present a letter of introduction I carried from a Philadelphia pal to a Boston school teacher, but toward the end of the week an invitation arrived for Sunday dinner in her home at Nantasket Beach. A good home-cooked dinner is a thing hard to turn down when one is on the road, so I went. She was charming, her name Cecilia, and her hair flaming red. She lived alone in a neat little cottage near the sea. While she made elaborate preparations for the dinner, I sat alone in the parlor—and fell asleep.

When I awakened she was standing over me, her eyes wide with amusement. "You've fallen asleep," she said.

"Oh, no, I haven't." I blinked in astonishment, not knowing whether I would be tossed out of a Massachusetts home for the second time or not.

"Oh, yes you have," she laughed. "Here I've been talking to you from the kitchen for the last hour. No wonder I didn't get an answer. Supper is ready. Come on. I'm expecting some friends to join us later on."

My first visit with Cecilia proved to be such fun that thereafter I never missed a Sunday dinner with her when I played Boston.

Following Philadelphia, the company was scheduled to appear at the Century Theatre in New York City. Angela Campana and I had two outstanding dances to perform during the week. Our first number was the Tarantella in the opera *Force of Destiny* and during our dance in this scene we had the big stage all to ourselves. We began the merry jig, putting everything we had into its execution. This was New York—the Mecca of dancers! We just had to succeed here in the precious two minutes we were given to prove ourselves to a sophisticated dance public. The dance was fast. It needed every bit of concentration we could muster. Half way through, the stage lights began to flicker and change color. First we were annoyed, then completely distracted and finally completely lost the continuity of the routine. In desperation we kept on, faking the steps as best we could. At the finish we both did a fast spin, I dropping down on the wrong knee at the wrong time, causing Angela to waver precariously when she landed heavily and unexpectedly on the wrong knee. She had ended the dance facing the scenery instead of the audience!

The music stopped. Then I too lost my balance and we both sprawled in a heap in the center of the empty stage. The audience, of course, giggled loudly, then politely gave us a little applause and the opera proceeded from there.

We had missed our first big chance to make good in New York For days afterward we were both depressed and when finally we were scheduled to do the famous *Adagio Classique* in divertissements following an opera, we were determined to recoup our reputation. The *Adagio* had been a sensation everywhere and, having performed it regularly for so long a time, we felt confident we would succeed with it.

When the night came, I was also doing chorus work in an opening number. The opening number over, I rushed with the pack for the old, slowly moving elevator. My dressing room was on the fourth floor and I had two numbers in which to make my change. Being gentlemen, the boys allowed the girls to take the first elevator up. Years later, it seemed, the elevator finally returned for us.

Up we went, slower than slow, stopping at all floors enroute to unload groups of nervous ballerinas. When we finally reached the fourth floor I dashed madly to my dressing room, stripped off my costume and began dressing for the *Adagio*. After putting on the silk white tights I discovered that the silver band that held on my wig was hopelessly tight and sadly knotted. Dropping everything else, I struggled to get the thing straightened out. This was New York. I had to look my very best!

Suddenly the door flew open. Mrs. Hagenow stood there. Her eyes were aflame.

"Julian!" she shouted at me as I crouched in my white tights fumbling with the wig-band. "The *Adagio* is next. Come on!"

I was scared witless.

Together we grabbed up the remainder of the *Adagio* costume. I put on what I could on the way down to the stage. As soon as the elevator door opened I heard the monotonous groan of the Chopin Nocturne. The music for the *Adagio!* I was only half dressed! Rushing over, I carefully parted the great black cyclorama to peek out onto the stage. Angela was out there—doing the *Adagio* all by herself! Pavley stood beside me—cussing quietly.

"Go on!" he hissed, and suddenly gave me a push out on to the stage. I stood there, embarrassed and lost, certainly a most inelegant entrance into a spiritually romantic dance. My trunks had been dropped somewhere in the mad descent from the dressing room, the tunic was wide open all the way up the side and my wig perched crazily on top of my head. What a spectacle I must have presented to that important New York audience! The music droned on and on. I stood there dumbfounded. Angela kept hopping around in front of me, expecting me to do something.

Finally she came floating up to me.

"Begin——," she whispered, "at the ——"

The rest of her sentence was lost as she swirled away. The nocturne sounded all alike from beginning to end. What *was* Angela trying to do? I felt like running off the stage, but there was Pavley, big as life, standing in the exit, and shouting as loud as he dared over the soft music. I began to dance, I know not what. Angela was doing one thing while I was doing another. It must have looked more like a cat fight to the audience than anything interpretive of Chopin's lovely music. And this was New York! We had had our second big chance. It had been spoiled for me—and worse—for Angela. I blamed the slow elevator, the distant dressing-room and the tangled wig-band. Everyone else blamed me.

For the remainder of the New York engagement I took my place in the sea of unnamed ensemble faces. The words of the old fortune teller came back to me: "—but every time you are about to realize your dream, your good luck will desert you."

At El Paso, on the Mexican border, the entire company had the day off. We all packed off to Mexico for the day. In Juarez we found much to interest us. Prohibition was then in vogue in the States, and when we found bars and restaurants serving the forbidden wines and liquors in Juarez we all broke down and had a drink . . . then another . . . and some more. The strange streets of Juarez looked more like a scene from some realistic modern opera than anything else. We were continually bumping into the rest of the company. And then there was the gambling . . . something new to most of us. Many a week's salary went over those colorful tables that day. The casino must have had a record "take."

Even Mrs. Hagenow was feeling unusually cheerful and gay. She treated a large party of us to lunch, with the warning that we were to report back at the theatre for the evening performance at the usual time. As the afternoon passed we sampled more delicious varieties of Mexican mixtures, not realizing the potency of them. By dinner time, when we started for the theatre, all of us were feeling high. Alas, all but the conductor of the orchestra, who very sensibly stayed in the States to rest up for a trying performance.

(*Continued on page* 29)

Dance Events Reviewed

by ALBERTINA VITAK

THE BALLET THEATRE, *Lewisohn Stadium, June* 27-28.

These performances by the Ballet Theatre Company were, without a doubt, the best ever seen at this Stadium. This was due not only to the efforts of the principal dancers but also to the work of the supporting ballet corps and the most important fact that this was not a company assembled over night, so to speak, as has too often been the procedure heretofore.

Presented were that favorite perennial of the ballet field, *Les Sylphides* (Fokine), *Peter and the Wolf* (Bolm) and *Voices of Spring* (Mordkin). I had thought *Peter* would not be ideal Stadium fare but this was a wrong surmise, for it delighted the audience so much, both choreographically and musically, that it joined in the spirit and even hissed the Wolf. Incidentally, the Wolf was better in both performance and costume than on the occasion of its premiere at the Center Theatre last winter. Several other costumes were also improved or at least changed in design. Most notable improvement was the casting (a last minute replacement) of Norah Kaye as the Bird. Miss Kaye has good balance, strong elevation and clean lines and her performance was a first rate one of style and conviction. Eugene Loring again portrayed Peter (and looked rather like Harpo Marx!), Karen Conrad the amusing Duck, Nina Stroganova the very expressive Cat and David Nillo the Wolf. Lucia Chase's voice was heard in the pleasing introductory prologue. The epilogue scene seemed to be an entirely superfluous part of the Ballet.

The leading role in *Sylphides* was again danced by Karen Conrad, who was amazingly strong as usual and much more in the poetic mood of the work. Nina Stroganova in second lead was admirable. Her work is so consistently fine and is constantly improving. She achieves a perfect split in mid air in her leaps without the slightest effort. New to the male role was Dimitri Romanoff, who danced with skill and feeling tho it was observed that his position at times lacked precision.

Voices of Spring, which gives Patricia Bowman her best role, also proved to be good Stadium fare. Eugene Loring danced the General for the first time, a part just to his liking and to the audience's, too, since Mr. Loring is one of our best mimes. Antony Tudor and Hugh Laing danced small roles, the two Cadets, also for a first time. With such names as the above, plus others, all in one evening the result must be good, and it *was*.

As to the production end, it would have been better to present *Sylphides* against a plain black velvet curtain instead of the spotty looking cloud effect back drop with black velvet side pieces (that were blowing and being generally distracting most of the time). But these are complaints against outdoor stages rather than the now proven excellence of the Ballet Theatre Company. I could even become an enthusiast for Stadium-presented ballet if the general production could be brought up to the standard of this dancing.

•

CALIFORNIA

by DORATHI BOCK PIERRE

KAREN BURT AND GROUP. *Horace Mann Auditorium, June* 6, 1940.

Karen Burt, well known as a modern dancer, appeared in concert with her group in a program of two long suites and a series of short numbers.

Miss Burt is an interesting personality, especially good in her *Pavanne*, which had the advantage of clever lighting which threw a huge and ominous shadow on the back drop. She has a flare for the old social forms and country dances, and a nice sense of the ridiculous. These were demonstrated in the suite *Three Lunacies,* which was divided into three parts: *Phantasy* danced by Frederika Moore and the group; *Obsession* danced by Karen Burt, a cleverly conceived number based upon continuous circles, each one dotted! (circles made with floor patterns, patterns in space made by the body, hands, arms), all very amusing but rather long; and *Song for Children* danced by the group. This number was based upon a clever idea, using bits of nursery rhymes, but the use of spoken accompaniment by the group is a questionable devise, for the timber of a dancer's voice is most often very light; the use of the voice not being an art practiced by them. All of these numbers were too long and would gain much by being shortened and having the choreography tightened and pointed.

Dance for Women was a suite in four parts: *Lullaby; Prediction; Lyric Interlude;* and *Lament and Conclusion,* which closed the program and was the best of all the numbers choreographically. In this the feeling of unity was most strong; movements and ideas were cohesive and carried over to the audience the expression and thought desired.

Miss Burt is best in the type of number, such as *Pavanne,* in which she is withdrawn from her audience, impersonal, objective, for she does not project strongly. Her group needs a great deal of practical work—tightening and clarification of technique—for they are not sufficiently dextrous technically to make the ideas they undertake clear to the audience.

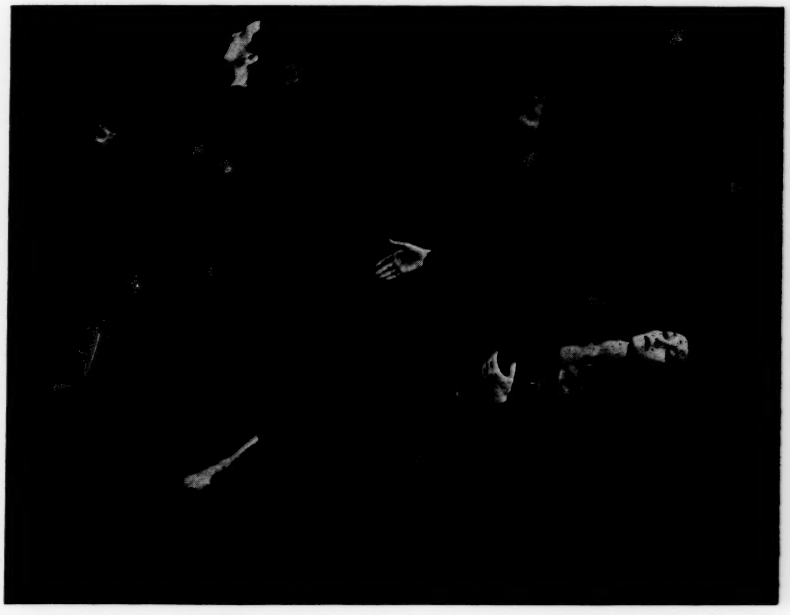
•

MANUEL PEREZ. *Ebell Club, June* 10.

Manuel Perez, Spanish dancer, is handsome, has great charm and an ingratiating personality. For this program he combined folk and character songs with his dances. His dances are chiefly character work with the individual personality clearly defined. His characterization of the *Picador* and the *Gaucho* are really excellently drawn types. His *Cordoba Serenade* is more pantomime than dance, but it was very well done and most entertaining, as were all of his numbers. His technique needs tightening, but it is difficult to quarrel over these points, for he is so obviously an authentic and natural personality with a fine sense of theatre and knowledge of the limitations and requirements of the theatre. Because of this his audience enjoys everything he does. He describes his numbers delightfully, and he sings folk songs in a harsh voice but with a manner possible only to a native.

He was assisted by Sergei Malavsky, concert pianist; a marimba played by three pretty girls; and Tavo and Adelina, attractive Mexican dancers who have recently come here from appearances at the National Theatre in Mexico City. They are both small and very attractive. Their costumes are beautiful and most effective. Their technique, too, needs tightening and cleaning, some of their work and movements being quite careless in execution. But their dances have great verve and convey the authentic atmosphere and quality of the people. It was, indeed, a great delight to see a program of Spanish and Mexican dances performed as they should be by the people to whom they belong by birth and temperament.

KAREN BURT *and her group in Dance For Women recently presented in Los Angeles*
—Ralph Samuels



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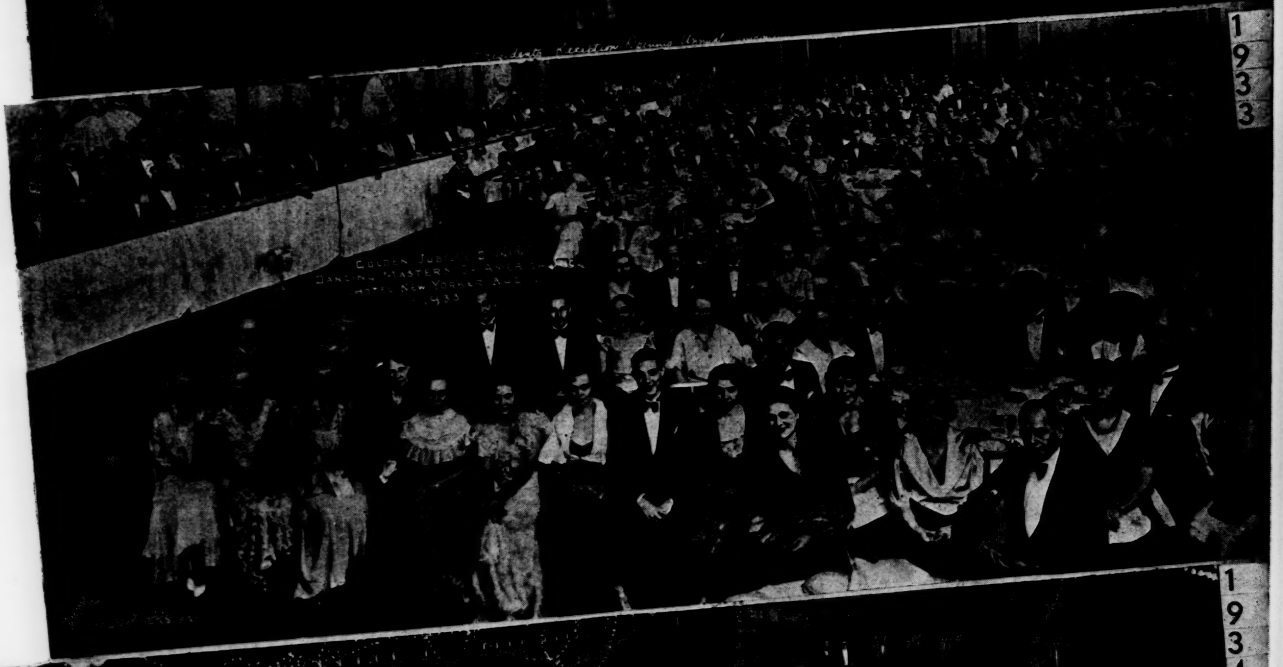


1933

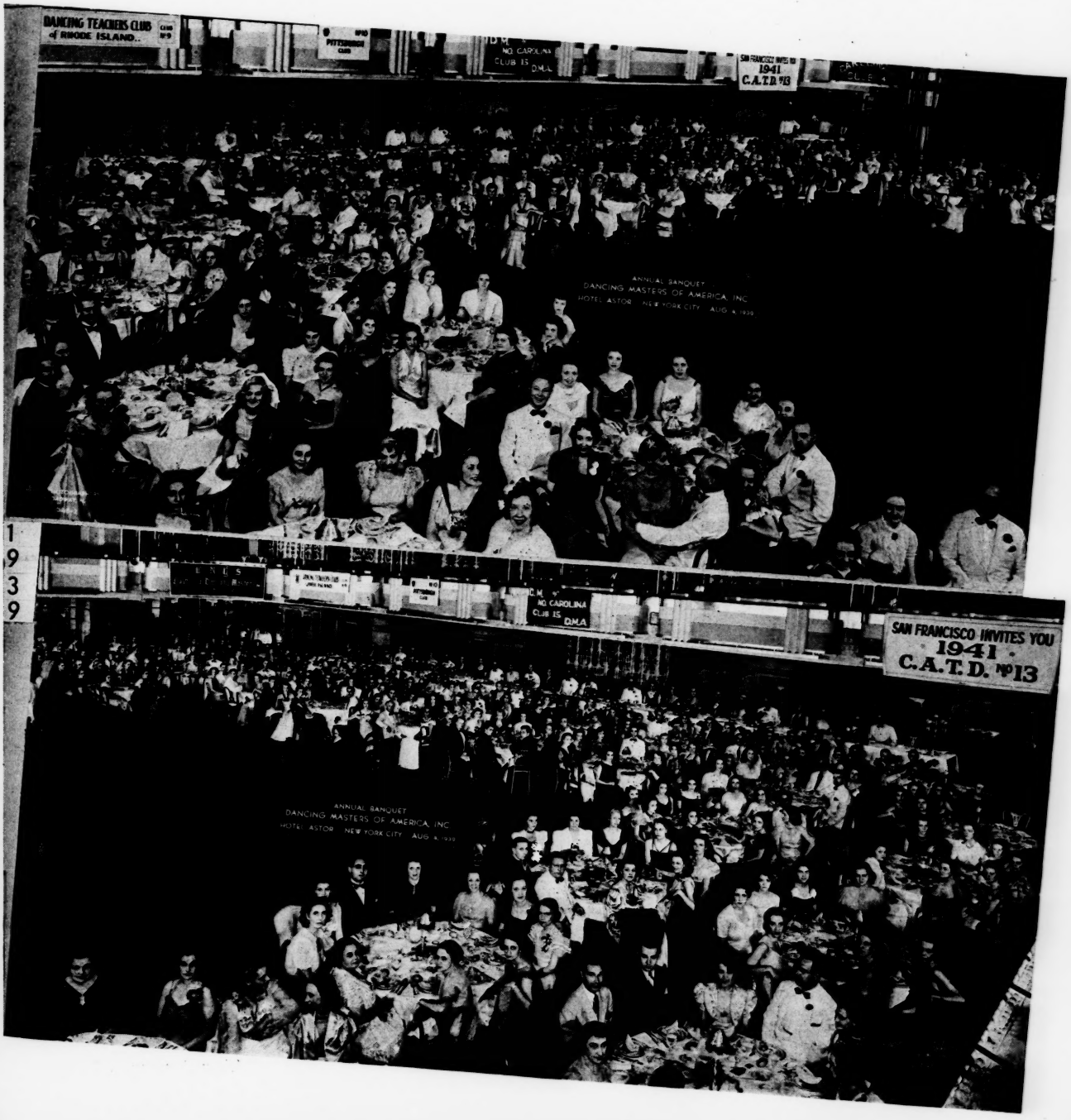
1934

Convention Time is Reunion Time

Because the annual convention of The Dancing Masters of America affords an opportunity to get an amazing number of hours of instruction with the greatest number of teachers all under one roof, does not mean that members attend *just* for the material offered! There are many good times planned for the visiting members and not the least of these is the annual banquet and ball which marks the close of each year's work session and re-union.

August 4 is the opening date for the Pittsburgh Convention—and it is also the signal for the beginning of festivities planned by the Dancing Masters of Pittsburgh, Affiliated Club No. 10 under the chairmanship of Jack Bowman. Every free hour during the week will present possibilities for fun until the annual banquet and ball which will mark the close of another year's conclave, on Friday night, August 9.

The pictures presented here are views of other banquets at various DMA conventions held since 1930. They are interesting to study as a panorama of the changing years.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1939
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ANNUAL BANQUET
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Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

CHAPTER XXI.

ON MODELS, AND THE METHOD OF STUDYING THEM.

"The subject selected should be both known and appropriate."
(Aristotle.)

The origin of tragedy may be traced to the immortal poems of Homer; and it is to his *"Margites"* and his other satirical poems, that we are indebted for the discovery of comedy. According to Suidas, Alceus, Epigenes and Thespis made the first attempts at tragedy, which was soon after to be developed by the genius of Aeschylus. Phrynicus, a disciple of Thespis, introduced female characters upon the stage. Thespis himself was the first actor of whom we have any account.

Thelestes made great progress in his art by performing in the pieces of Aeschylus: he was both actor and pantomime. Aristocles loads him with panegyric as having brought to perfection the art of gesture. The masterpieces of Aeschylus, Sophocles, and Euripides followed almost immediately the *"Alcestis"* of Thespis, with an atsonishing and gigantic stride towards perfection.

Under Solon, lived Susarion and Dolon, who were the first that produced farces upon the stage. Aeschylus, Acheus, and Hegemon also distinguished themselves in this class, but it is to Epicharmes we owe the model of legitimate comedy. Cratinus, Maenander, Philemon, and Aristophanes brought it to perfection. Livius Andronicus, Ennius, Naevius, Varius, the second Pomponius, Pacuvius, the Sophocles of the Romans, Plautus, Trabea, Terence, etc., adorned the drama of ancient Rome by imitating the Greeks.

The plots or intrigues of the dramas of Aeschylus are extremely simple, and I may compare his manner to that of Michael Angelo. It must, however, be objected to him, as well as to Alfieri, that he has not given sufficient attention to the pathetic. The Italian poet seems to have modeled himself upon the Greek; they are nearly similar in style; and the lofty genius of both has frequently directed them to objects of a moral or political character.

Sophocles, on the contrary, manages the plots of his tragedies with more skill and address. He is ever pathetic, and often sublime. In the works of this great poet, and in those of Alfieri, nothing is said uselessly, or without a meaning. Their characters neither act nor speak but when the subject requires them. Their productions are not all overcharged with false or superfluous ornament; and indeed they well understood when to stop, by observing that limit beyond which it is absurd to pass. This is a point of perfection, at which it is not in the power of every genius to arrive. Mediocrity ever misses this mark, and even men of talent cannot always impose needful restraint upon their flights. Here, unfortunately, it must be confessed, how very much out of place are those fine tirades in French pieces, together with the poetic and philosophic airs even of Metastasio, bearing no relation to the principal subject, and serving only to interrupt the progress of the action. Euripides is regarded, and with reason, as the most tragic of ancient poets. He is true to nature in the pictures he draws, and he possesses more variety than is to be found in his rivals. He is both pathetic and moral and well deserves the name of the theatrical philosopher.

Modern Italy, to whom Europe owes the revival of letters, has greatly contributed also to the rise and progress of the drama. Albertino Mussato was the first who wrote a regular tragedy; and Sicco Polentone signalised himself by giving to the moderns the first comedy, *"L'Ezzelino" and "La Catinia,"* the first of our essays in the dramatic art, were written in Latin, which at that epoch was the language of authors. *"Orpheus,"* a tragedy of the celebrated Poliziana, and the comedy of *"Calandra"* by Bibiena, succeeded the above productions, and being written in Italian, they became models to all who wrote for the theatre. Poliziano did for Italy what Jodelle, with far less talent, did for France; and every French writer of that period both imitated and translated Italian authors.

The tragedies of Trissino, Speroni, Torelli, Tasso, Ruscellai, Giraldi, Dolce, Anguillara; the pastorales of Tasso, Guarini, Bonarelli, Beccari, Buonaroti, and Cortese; the lyrical dramas of Rinuccini, the comedies of Ariosto, of Aretino, Firenzuolo, Groto, and Lasca; and above all the *"Mandragora"**, of Macchiavelli, have each contributed to polish and perfect the drama from the time it arose out of barbarism. The Italians imitated the ancients, but their comedy possessed more sentiment, and had a greater regard for decency.** Nearer approaches to those almost faultless models of antiquity were reserved for more civilized times.

*Voltaire said of this piece, that the *"Mandragora"* alone, by Machiavelli, was, perhaps, worth all the comedies of Aristophanes.

**About this period, Hardy, Ronsard, Duche, Follard, Boisrobert, Boyer, Desfontaines, Mayret, Roy, Scudéry, Du Ryer, Desmarest, Coypel, La Calprenède, le P. La Colonie, etc., inundated the French stage with their productions.

The great Corneille, Molière and Racine, effected prodigies, and arrived very nearly at perfection. The Italians, in their turn, profiting by the example of their neighbors on the other side of the mountains, produced *"Croesus," "Cleopatra"* and *"Octavia,"* which were regarded as their best tragedies during the 17th Century. S. Maffei, and P. J. Martello, in the following age, distinguished themselves in the same career. Shakespeare, Calderon, Lone de Vega, and Guillin de Castro, have rendered themselves illustrious, by the untried ways they have trod, but they have made very small advances to the classic idea of perfection.

Gottsched obtained the glorious title of reformer of the German theatre. Holberg created the Danish drama. P. J. Martello, Voltaire, S. Maffei, Zeno, Metastasio, Goldoni, Alfieri, Monte, Kotzebue, Schiller and Moratin, the Molière of Spain, carried their art to the highest pitch, each according to the peculiar genius of his nation.

Racine felt deeply what is due to the worth of the ancients; he studied them learnedly and philosophically, or, in other words, as a man of talent. It was from these models of perfection that he formed for himself a style which, in grace, beauty, and pathos, rivals the originals. Nothing finer can be imagined than his tragedies of *"Phèdre," "Iphigene," "Athalie," "Britannicus,"* and *"Andromaque."**

*This piece, with that of *"Britannicus,"* are noble productions; and those critics who pretend that this great poet wants tragic vigor, both in style and in the arrangement of the subject, betray their own want of judgment. The same observation may be made with respect to those detractors from the merit of Metastasio, who deny him energy when describing the passions, and elevation of style, when treating on heroic subjects. Let such persons read his *"Themistocle," "La Clemenza di Tito," "Regola,"* etc.

Whenever this illustrious man handles a subject that has already been treated on by the ancients, he has, as it were, brought it to greater perfection, or imitated them to rivalry; but Racine studied nature as well as the classic productions. The moderns too often neglect the study of nature for that of authors; and Le Batteux justly observes, "that the ancients are to us, what nature was to them." The works of nature will bear a deeper study than those of men.

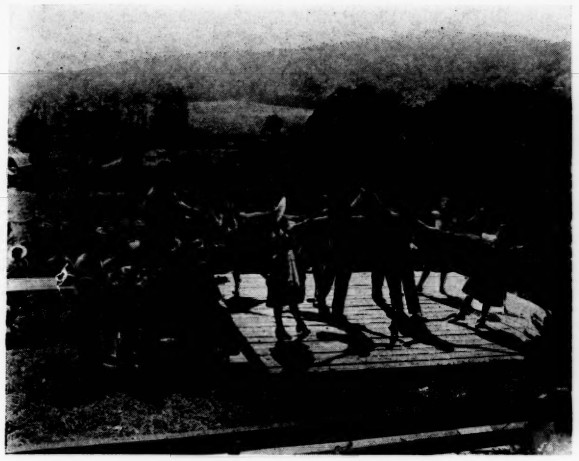
It may be said of the French Euripides, that he has avoided the faults of the illustrious ancients by exchanging their defects for his own natural beauties; and fortunate are those who can pursue a similar system.*

*There is as much difference, between the *"Phèdre"* of Racine, and the *"Hippolytus"* of the Greek poet, as there is between the latter piece and that of Seneca upon the same subject.

Since even models possess defects, care must be taken to avoid them when studying. Feebleness and mediocrity would frequently appeal to their authority as precedents for the faults they commit. The vanity of young artists is easily flattered in perceiving that some slight resemblance may be seen between certain parts of their own productions and those of the great masters; but it is in their beauties and perfections only that this resemblance must be sought. Men of genius may be accused of errors, but their excellence never wants admirers; and he is justly despised who presents in his works nothing but an imitation of their failings. Favor and excuse may be easily procured from the geniality of observers; but *connoisseurs* bestow praise only in proportion to real merit.

Voltaire also possessed the rare talent of perfecting his originals. Endued with double advantage of vast experience, united to a brilliant genius, which was adorned with almost universal erudition, he was well fitted to enrich the stage with productions at once varied and natural.

(Continued next month)



The Ballroom Observer

A Forum of the Social Dance conducted by

THOMAS E. PARSON

Scene from 20th Century Fox Quaker Hill Polka

To repeat recent assertions by this observer, the 1940-41 season is chock full of glowing prospects for the nation's ballroom teachers. The reasons for this prediction are unimportant; the fact remains that the public is this year more receptive to ballroom instruction than in any recent period, including that era when the combination of Astaire and Rogers were supposed to have been the tonic needed to build up a system run down by depression years.

Discussion of this upward trend leads to varied opinions in determining the cause. Unsettled world conditions, which create a tendency on the individual's part to effect an escape from shattered nerves; more money in circulation here in America; consistent advertising on the part of the teacher. The latter, however, can be discounted. Many schools which never before did more than to vocalize their existence have shared in the harvest during the past season; on the other hand, a few who can be called pioneers in this respect still complain of poor business. Better to say that those with a yen for ballroom instruction have, in their own particular manner, somehow discovered for themselves the type of school and teacher with whom they spend their money.

Pursuing the latter line of thought for a moment, it is not at all improbable that a school or teacher might be chosen because of the type of and newness of the material on sale by that school or teacher; or, it might be that, in some way or another, word has gotten around concerning the effort made by the school or teacher to keep a step ahead of the fellow across the street. New and fresh material is the dance teacher's stock in trade. Too many years has the phrase "the season's new dances" been expounded to expect the public to buy last year's goods.

Sensing this necessary approach to a public willing to buy what it really wants, the various associations have in 1940 as never before laid stress on social dance instruction at their annual conclaves. In Pittsburgh the DMA for its second successive year features ballroom dances at its Normal School, with A. J. Weber and Edna Rothard Passapae. That's an increase over last year, when only Dorothy Norman Cropper taught at the Normal. At its Convention, which follows, the DMA shoots the works with everything, including hoe-downs. Two instructors for the old-timers have been engaged—Ben Lovett and Don Chambers—with Stasia Jurkiewicz doing international

(*Continued on page* 30)

Photos are BILL PILLICH *and* GENEVIEVE HAGEMAN *trying to outdoodle Donald Duck*

At the left—Donald and Daisy Duck in their own version of The Donald Duck Doodle

Student and Studio

• NEW YORK, N. Y.—The Dance Educators of America will open its Fifth Annual Convention on Sunday, August 11, at the Hotel Park Central in New York City. The week's program consists of thirty hours instruction in ballet, tap, etc., and twelve hours in the social dances.

Following the registration period, which starts at 1 p.m., Bill Pillich will introduce that wackiest of all movie dances, the *Donald Duck Doodle*, from the Walt Disney color cartoon, *Donald Steps Out*. At 3 p.m. Adolph Blome will present the first part of his Character number, a gypsy fantasy for group. At 8 p.m. will be held the President's Ball, featuring entertainment under the auspices of the American Dancer magazine.

Another movie dance to be introduced at this year's convention will be the *Quaker Hill Polka*, a group social dance for four couples, by Mr. and Mrs. Herbert Lee. The dance is featured in a Fox Movietone technicolored short subject, which opened at Roxy Theatre recently. Directed by Vivian Donner, the film was made, in part, on the estate of Lowell Thomas, near Pawling, N. Y., and depicts an old-fashioned outdoor party for which a hill-billy band supplies the music. The dance was directed by Grace Hoffman, DEA member.

During the week Bill Pillich, Jack King and Nellie Cook will present varied tap numbers, with Carol Singer supplying the line work. Margit and Ivan Tarasoff will coach the assemblage on ballet technique as applied to pirouettes, while Hilda Butsova and Vecheslav Swoboda will supply technique and material for groups, solos, toe and adagio. Nadia Gueral has arranged a complete Children's ballet, *The Dance of the Hours*, set to music from the opera *La Gioconda*.

Margaret Burton Inslee's group of baby numbers include *Haystack* and *Birthday Greetings*. Lola Bravo will do a Mexican Spur Dance, a Tango Flamenco and Castanet Rhythms. Together, Carol Singer and Jack King will teach a boy and girl number, *A Garden Gambol*, and Lou Wills will do two acrobatic routines. Adolph Blome will complete one of the most colorful character numbers ever presented at a DEA gathering. An exhibition Tango by Judith & Jacques fills out the busy day-time program.

Three hours each evening, from Monday to Thursday, will be given over to social dances, with Mr. and Mrs. Herbert Lee, in addition to their introduction of the Quaker Hill Polka, teaching and demonstrating conservative styles in Waltz and Fox-Trot. Bobby Hefftner will take care of the eccentric assignment with two numbers, and Rodolfo D'Avalos, one of New York's leading exponents of Latin type ballroom dances, will present versions of Conga, Rhumba and Tango. Thomas E. Parson, DEA secretary, will do ballroom technique.

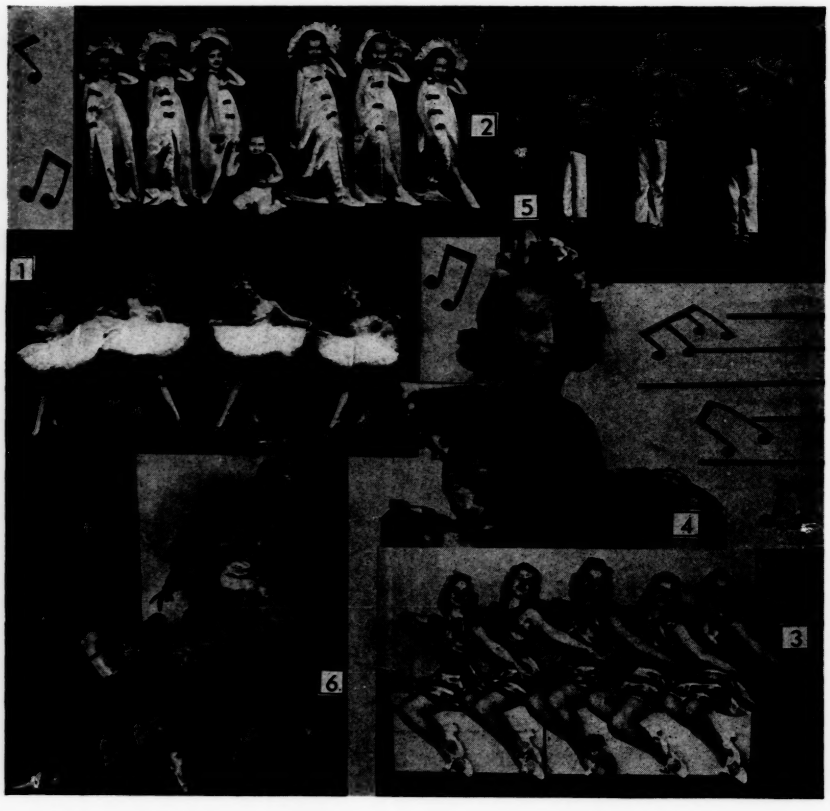
ELEANOR ZOGBAUM, *pupil of Miss Olive, is a clever performer from New Jersey. Though she is exceptional in many novelties, her roller skate dance is most popular*

Supplementing the social dance work will be Donald Moore Chambers, director of the Squares and Rounds Club, who will teach several old-timers, and Stasia Jurkiewicz with a group of international Folk Dances.

Feature of the DEA's Convention will be a production number composed of the material presented during the week, and which will be staged by Bill Phillich in cooperation with the entire faculty. This number will be presented as a finale to the week's activities.

On Friday evening will be held the annual dinner-dance, during which time, according to customary procedure, entertainment will be provided by those in attendance during the week. Fabe Nicholson's Radio Orchestra will supply the music for dancing, with Gertrude Carroll serving as official Convention accompanist for the week.

• NEW YORK, N. Y.—Lincoln Kirstein has assumed complete control of the School of American Ballet and is busily occupied in reorganizing the school. Though it has never been an endowed institution, Mr. Kirstein is particularly interested in stressing its value as an educational venture and hence, in the fall, its legal status will be changed to a non-profit corporation.



1. *Nancy Hargrave, Vale Asche, Margaret Anderson and Patricia Ann Leach, pupils of Emmamae Horn's* RIVER OAKS SCHOOL OF THE DANCE, *Houston, Texas, as they danced at a benefit Garden Party on May* 17. 2. *Joy Heestand, Janice Faubel, Nancy Greenawalt, Judy Reed (front), Diane Korci, Ree Ann Brittian and Carol June Zeides, in a ballet fan number presented in the annual recital of the* DOROTHY WEAVER DANCE STUDIO, *Alliance, Ohio (photo by Dimit Bros.).* 3. *"The Mollenettes," Gertrude Thibideau, Katheleen Casey, Betty Jane Cryier, Dorothy Smith and Catherine Tatum, professional dancers of* THE MAXENE MOLLENHOUR SCHOOL OF DANCING, *South Bend, Ind.* 4. *Jean Marie Camp, outstanding spanish dancer, pupil of* KATHRYN DUFFY, *Oklahoma City, Okla.* 5. *"Signals," a Jack Manning routine danced by the pupils of the* KOLP SCHOOL OF DANCING, *Richmond, Ind.* 6. *Yvonne Christy and Ruth Innes, in a scene from "The Sleeping Princess" presented by the* SCHRADER STUDIOS, *Charleston, W. Va.*

VINNY VINCENT *who has appeared in a number of benefit shows, club dates, etc. with* JOHNNY MATTISON, *New York City*

Due to ill health, Vladimir Dimitriew, who has so ably served the school in the last seven years, has been obliged to resign, but he has consented to keep a weather eye over the general policy of the school and offer his expert advice.

The permanent staff will continue as before to teach the rudiments of ballet in the purest and most developed form possible, and an exciting list of guest instructors, who will do much to bring the atmosphere of the stage directly into the study, is being compiled.

●

The Charles and Marguerite Studios of Ballroom and Exhibition Dancing report that Marguerite (Judd) has just completed a successful year of ballroom instruction at Stephens College where she will return next year. Charles spent two weeks in Stephens this spring instructing and together they presented exhibitions in Waltz, Fox Trot and Tango.

●

Phyllis and Irene Marmein have again been selected as choreographers at the Mohawk Drama Festival to be held in Schenectady, N. Y. The production this season which will offer the most dancing is *A Midsummer Night's Dream*. Peter Michael, late of the Ballet Theatre, and Phyllis Marmein will be principal dancers during the seven weeks' season. Miss Marmein and Mr. Michael have also planned a Sunday Evening Concert, August 4, which will be given as a part of the Festival's series.

●

Fire destroyed the Forty-eighth Street show-room of Selva and Son the night of July 10. The next day, however, temporary offices were established at 1607 Broadway and arrangements were made to carry on business uninterrupted.

●

The famous ballerina, Olga Spessiva, has been watching Anton Dolin's Carnegie Hall classes and presented four *enchainments* to the pupils and stars of the Ballet Theatre who work under his direction. After class, Harriet Hoctor, who is also studying with Mr. Dolin, posed while Miss Spessiva made several charcoal sketches.

• BROOKLYN, N. Y. — The Maverick Dancers, directed by Lillian Rosenberg, presented a demonstration of Duncan dancing, June 20, at the Menora Building.

• FLUSHING, N. Y. — Cedric Lindsay and Hazel Mason presented their 10th Annual Recital on June 15 at St. Michaels Auditorium. The performance which was presented to a capacity audience was greeted with much success.

• MALVERNE, N. Y.—The pupils of the Lottie Atherton School of Dancing were presented in revue at the Central High School Auditorium, Valley Stream, June 14. Though it has been a custom in the past to present flowers to the participants after the performance, none were distributed this year and those who would ordinarily have purchased them were requested to make the donation to the Red Cross. The proceeds of the evening's entertainment were donated to the Women's Auxiliary of the Nassau Police Post of the American Legion.

The Chalif School has been notified that June Enby, of Philadelphia is the winner of the Chalif Scholarship offered in the University of Pennsylvania Cultural Olympics for 1940.

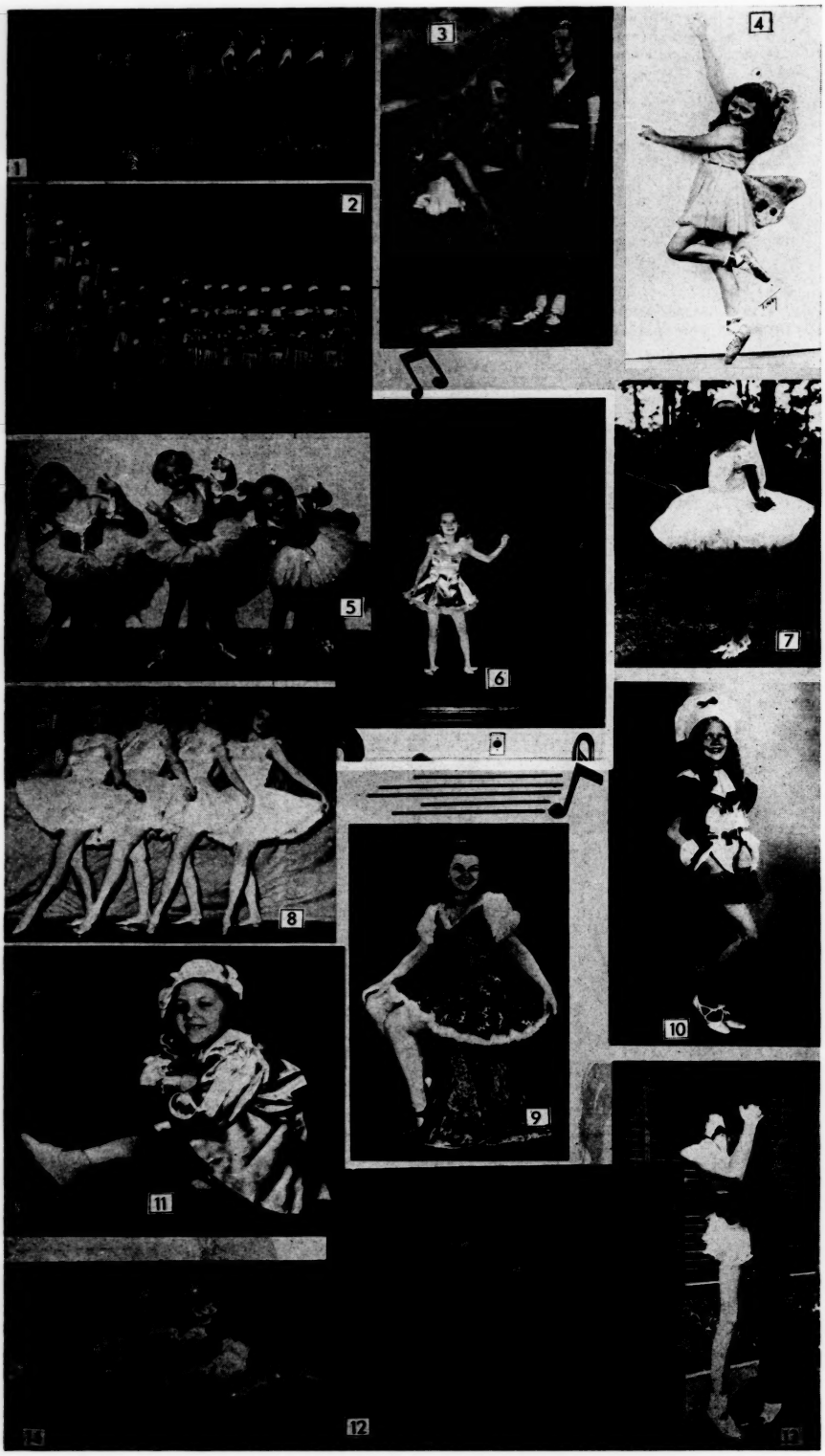
• HARTFORD, Conn.—Michael F. Conway, dean of dancing masters in Connecticut, passed away at the age of 82. Professor Conway had been one of the first presidents of the American National Association of Dancing Masters and estimated that from the days of the square dances to the swing era he taught more than 2,500 people to dance. For years he served as master of ceremonies, prompter and leader of the grand march at inaugural balls for Connecticut's governors. He was an honorary member of the Dancing Masters of America.

• HYDE PARK, Mass. — Lillafrances Viles, accompanied by her aunt, Lilla Viles Wyman, attended the week-end of dancing presented by the Country Dance Society of America June 28 to July 1 at Pinewoods Camp, Plymouth, Mass. The program consisted of English country dances, American squares, Morris and Sword dancing and informal singing of folk songs in addition to several Kentucky Mountain running sets presented by Evelyn Wells of Wellesley College. Other teachers were Mrs. Richard Conant and Miss Louise Chapin. The group holds its usual summer course during the month of August. Miss Viles is conducting classes in square dancing for the Fifth Institute of Churchmanship at Star Island, New Hampshire, July 6 to 13. Elsie Frances Woodman, Dorothy Keller, Jackie and Gerry Coveney, Betty Beake, Evelyn Newcomb, Phyllis Klages, Ruth Beake, Rosemarie and Paul Crivellaro, and Anne Louise Wall were the winners of the annual scrap book contest held

(*Continued on page 27*)

Among the students chosen to appear in this month's Honor Roll are: 1. *Lovely eight-year-old Joan Denbeck, who in one season of ballet at the* FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J., shows great promise as a future ballerina.* 2. *Donald and Jean Olsen, pupils of* HOWELL'S DANCE SCHOOL, *Brooklyn, N. Y.* 3. *Shirley Silverthrone, eight-year-old student of* PEGGY BLACK SCHOOL OF DANCING, *Dover, N. J., who is making rapid progress in acrobatics.* 4. *Misses Martha McKinney, Ellabelle Benton and Marie Dixon in the "White Ballet" from the* PAULINE REVUE OF 1940, *Nashville, Tenn.* 5. *Marilyn Lee of Muncie, Ind., on her toes as ticket contest winner and dancer in* MARJORIE JEANNE'S *"Rivoli Revels of 1940."* 6. *Elaine Joyce Peterson, tap student of* LILLAFRANCES VILES SCHOOL OF DANCING, *Hyde Park, Mass., is one of the senior pupils and a prize winner in the ticket contest.* (*Continued on page 27*)

★ ★ ★ Honor Roll ★ ★ ★



1. *Carlona Chandler, Augusta Catalano, Martha Scott, Welma Doak, Barbara Wood, Marion Enggas, Roselee Stout, Jean Nortman, Marjorie Smith, Kay Hunter and Mary Bell Quinn, Mexicana tap line-up of the* FLAUGH-LEWIS SCHOOL OF DANCING, *Kansas City, Mo.* 2. BROWNEE BROWN *Batoneers, professional group of dancers and spinners pictured as they appeared for the C.N.A.D.M. meeting in Chicago—Victor Riolo, Jerry Itzenhuiser, Grover Smieding, Jackson Cooper, Jackie Sorenson, Jackie Hanson, Tom Millstead, John Mixer, Hubert Pope, Louis Sabo, Diane Deschler, Walter Pope, Joanne Petersen, Beverley Miller, Ruth Radewan, Betty Brown, Mary Jo Crilley, Terry Paladino, Marilyn Maegley, Arlene Feurer, Mary Jessie Hall, Betty Brunker, Joyce Nordstrom, Beverley Rosenquist, Lila Russell, Dorothy Glysma, Louis Johnson, Florence Corona.* 3. *Kathrine, Beatrice and Margaret Kosa, sister-acrobatic trio, pupils of the* ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J., who have appeared on the stage many times. They have been chosen as Honor Students this month for selling the most tickets for the annual revue.* 4. *Patricia McLaffon, pupil of* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La.* 5. *Barbara Bane, Nona Jane Abrendt, Delores Massman, "Dancing Dolls" from the* GLADYS D. BLISS STUDIO, *Rochester, N. Y.* 6. *Leonore Mae Ventre, doing Poet and Peasant tap dance, pupil of the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, Pa.* 7. *Ann Miller, talented pupil of* EMMAMAE HORN, *Houston, Texas, who danced the Fairy Queen in the "Fairyland Ballet" presented by the school.* 8. *Phyllis Kloeti, Gloria Waters, Villie Ellis and Martha Jean Phillips, Havana sub-debs who took part in the "Song and Dance Festival of 1940" presented by the* IRMA HART CARRIER STUDIO OF DANCE, *Havana, Cuba.* 9. *Jane Lynd, of the* LARRY SIMOND'S MODERNISTIC STUDIOS, *Providence, R. I.* 10. *Betty Lou Hansen, who recently played small bits in a moving picture filmed by the "March of Time," student of the* LATHAM SCHOOL OF THE DANCE, *New London and Waterford, Conn.* 11. *Four year old Rose Marie Focazio who received many curtain calls for her specialty roller skate number at the* HASKELL-PETERSON DANCE REVUE, *New Rochelle, N. Y.* 12. *Joanne Higgins of the* ELEANOR A. SHUPE STUDIOS, *Warren, Ohio.* 13. *June Nicarge, professional pupil of* DOROTHY E. KAISER, *Glendale, L. I.* 14. *Evelyn Jane Sloanacker, Florence Levin, Julia Stephen, Nancy Robinson, Jeanne Boileau, Shirley Levine, Betty Force, and Ruth Cohen in "Voices of Spring" ballet,* CORTISSOZ DANCE GROUP, *Philadelphia, Pa.*

★ Prominent ★ ★ Teachers ★

1. *Miss Joan and Mr. Brook of the* JOAN'S STUDIO *of Chester, Pa., will spend their summer studying in New York.* 2. *Jean Hopper, assistant at the* PEP GOLDEN STUDIOS, *Cincinnati, Ohio.* 3. *Pauline Kirkpatrick, Ellabelle Benton and Margaret Ramsey as the "Three Graces" from Tannhauser, teachers at the* PAULINE SCHOOL OF DANCE, *Nashville, Tenn.*

STUDENT *and* STUDIO

(*Continued from page* 25)

at the Viles School in June as well as having a high average in a written dance test in which Barbara and John Freeman, Jr., Elaine Joyce Peterson (who is pictured in this month's magazine), Beverly Kimball, Dorothy Tiews, Meta Beake, Ruth Wall, Susan and Betty Woodman, Caroline Keller, Mrs. C. F. Coveney, Yvonne Crivellaro and Eleanor Donovan also had high records. Those previously mentioned as well as Donna Flaherty, Dawn Carol and Dolores Rice and Leah Brittain are attending Miss Viles' summer school.

• BOSTON, Mass.—The Dancing Teachers Club of Boston announces the following highlights of the faculty for its annual convention to be held at the Hotel Bradford September 3, 4, 5, and 6: Hilda Butsova, Ivan and Margit Tarasoff, Bill Pillich, Johnny Mattison, Ray Leslie, Sonia Serova, Lawrence Hostetler, Evelyn Hubbell, Charles Weidman, Margaret Severn, Walter Camryn. Committee members include: Anna Green of Hyde Park, Hazel Boone of Brookline, President William Murphy of Boston, Harriet James of Salem, Christine MacAnananny of Melrose Highlands, Kay Dickson Ashenden of Cambridge, Myron Ryder of Springfield, Viola Brieding Hoye of Roslindale and Lillafrances Viles who is Convention Chairman.

• DOVER, N. J.—Peggy Black presented her annual Recital, *At the Mardi Gras,* on June 26 at the Dover High School. The program included all types of dancing with many novelties and one of the outstanding numbers was an acrobatic sextette performing in control work. The same program was again presented on June 29 at the Netcong Theatre. A group from the studio appeared at Bertrand Island Park on July 11 for the benefit of the Dover Athletic Club.

• IRVINGTON, N. J.—A large group of tiny tots featured in *Babyland* and toe, tap, ballet and ballroom classes presented in *From Coast to Coast,* comprised the first annual dance recital of the Bernice School of Dancing presented June 14 with unusual success.

• MAPLEWOOD, N. J.—The students of the Leona Turner School of Dancing presented their thirteenth annual musical revue, *Let's Go America,* May 17. Programs in the form of railroad tickets were given out by five small "conductors" who later danced. Signs in the lobby "To Eastbound Trains," "To Westbound Trains," etc., further carried out the idea of a trip around the country. Redcaps announced the departure of the *Let's Go America* Special. "The Waiting Room," the auditorium of Columbia High School, was filled to capacity with travelers who heartily enjoyed their tour of the United States.

The school closed on June 15 with a picnic at Echo Lake Park for the students of both the South Orange and Cranford studios. •

The Clara Deisler Kettenring School of Dancing completed a very busy season with the closing recital, *Or-Kettes to You,* held at the Maplewood Woman's Club on May 3. The high spot of the evening was an act featuring Miss Kettenring's ten exhibition teams and Waverly and Karlson, presented through the courtesy of Fred LeQuorne. Professional tap and ballet acts were presented by James R. Whitton of Brooklyn, N. Y., who is in charge of tap and ballet classes at the Irvington School. Mr. Fred LeQuorne was guest of honor and Gilone and Stair were guest artists.

A busy summer is ahead for the Kett-ettes, for many of them will appear at the Stockton Hotel, Sea Girt, where Mr. and Mrs. Kettenring will spend the summer in charge of dance activities.

• CHESTER, Pa.—The Joan Studio of Dance Arts presented their annual recital, *Glorifying the American Child,* at St. Hedwig's Auditorium May 20 and 21. The entire revue was well received and heartily applauded.

• CLEVELAND, Ohio — *Another New Carol Revue* was presented by Miss Carol Verne at the Shaw High School, June 11, with tremendous success. Miss Verne is planning to attend the D. M. of A. convention in Pittsburgh, with a group of Cleveland teachers.

• WASHINGTON, C. H., Ohio—Emerson Ludwick staged his annual revue, *Dances of 1940,* in the new high school auditorium June 12 and presented students of his Chillicothe Studio in their revue June 13 and 14 at the Majestic Theatre. Record crowds were in attendance at all performances.

• CINCINNATI, Ohio—Mr. and Mrs. Pep Golden are making plans now to attend various dance conventions and congresses this summer to prepare new ideas and material for the coming season. Jean Hopper, dance assistant of the Goldens, will also attend sessions. The Pep Golden Studios will re-open for fall classes September 7.

• AUGUSTA, Ga.—Some hundred and twenty pupils of the Bertram Studios appeared June 6 in the fifth annual revue before an audience which pack-jammed the big new City Auditorium to far more than the seating capacity. The revue held in connection with the Lion's Club *Show of Progress* proved to be fast moving, extremely unusual and thoroughly entertaining.

• CHICAGO, Ill.—The dance presentation held at the studios of the Anne Rudolph School of Dance and Body Education was well received by the enthusiastic audience.

• BIRMINGHAM, Ala.—Mildred Adams shared the pleasure of her 1939 summer spent in the Philippine Islands with the audience which attended her recital at Fairfield High School Auditorium May 31 when she presented as the finale *In the Philippines.* This act was a collection of Philippine songs and dances authentically staged and costumed. Other acts on the program were *Sailboat of Dreams, School Daze* and *Birthday Doll Ballet.*

• KANSAS CITY, Mo.—Corinne Krumholz, local dance teacher and member of the Heart of America Dance Association, was married June 30 to Lou Press of Chicago and New York.

• NEW ORLEANS, La.—Mr. and Mrs. Peter Villere announce the arrival of a daughter on June 5. The baby's name is Colette.

• ALAMOSA, Colo.—Pupils of the Ruth Zipprodt School of Dance were presented in the annual recital June 27. More than thirty pupils participated in a ballet titled *Melody Land* and tap and ballet solos.

• NASHVILLE, Tenn.—June 21 marked the seventh annual revue of the Pauline School of the Dance. The revue which featured all types of dancing was one of the most spectacular shows seen here. During the month of July, the show will be repeated for the benefit of the Red Cross.

• DALLAS, Texas—Helen and Gladys Kingsbury presented their pupils in a pro-

(*Continued on page* 32)

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FOOT-NOTES

(*Continued from page* 17)

ERNEST BELCHER dancers are appearing on the concert series at the Redlands Bowl on August 16, for the tenth consecutive year.

•

KURT METZE and his partner Helen Shipley appeared on the final program of the Fine Arts Club of Pasadena June 17 and as soloists with the Pasadena Civic Orchestra June 23.

•

GEORGE CUNNINGHAM staged the chorus numbers for *The Red Mill,* the last operetta of the Light Opera season at the Auditorium in Los Angeles. Aida Broadbent staged the ballet and Dorothy Stone and Charles Collins were featured performers. The entire production went on tour after a week in San Francisco.

•

VAL RASSET is dance director for *I Married An Angel* now in production at MGM.

•

TWENTY DANCERS appear in the *Acquacade* at the San Francisco Exposition this year, among them several from Los Angeles including Nathan Kirkpatrick and Bert Pivar. Elizabeth Talbot-Martin is a featured performer.

•

DORATHI BOCK PIERRE, western representative of THE AMERICAN DANCER is the dance annotator for the Hollywood Bowl programs for the fifth season.

•

MME. ADELINE GENEE is now in New York where she is expected to remain for the duration of the war.

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DANSEUR

(*Continued from page* 18)

It was trying all right. It must have been very trying to the sober audience. Mary Garden sang her arias with great gusto, but not even that could make up for the wretched state of the ballet, the chorus and the orchestra. I suspect that the chorus might have done better with "Sweet Adeline." The orchestra members helped along by tuning up very loudly whenever a singer had a nice quiet aria to sing. In the baccanale scene we must have been good, because we were not acting it. To us the whole thing was a huge success, in spite of the ugly attitude the conductor chose to take toward our spree. As for the audience and the local sponsors . . . The opera company never again played in El Paso.

Hollywood was drab and disappointing on our first trip. The hole in the curtain was the popular place the nights movie stars came to the opera. Pola Negri was one. She sat between two escorts in full regalia, her white furs contrasting the black of her hair and the gentlemen's black jackets. It seemed as though an aura surrounded her. I have noticed the same with other movie personalities when viewed from the stage.

Leaving Hollywood we followed the springtime from New Orleans to Minneapolis, playing New Orleans always just the day *following* the Mardi Gras! My impressions of it are a city whose streets are eternally filled with trampled streamers, paper ribbons, and useless bric-a-brac—the same view a scrub-woman gets of Cafe Society when she goes to the cafe in the morning to clean up the debris.

When we reached Chicago, only a few days vacation were allotted the ballet. I decided to take a hurried trip to Milwaukee and while there sauntered over to the G. M. Caskey studio. My old friends, Mary and Don were having a class that evening. I waited to see them. "G. M." seemed very proud of me. He introduced me to a wide-eyed group of new pupils as a former student and now a member of the Chicago Opera Ballet. I had a certain satisfaction in being so generously acclaimed by my first maestro. After the class Mary and I had a little chat over ice-cream sodas for old times sake.

"Miss Davis and I have become good friends, you know." Mary began. "She's going to get married."

"Married!" I exclaimed. I could not have been more astonished. Mary continued, "I guess you know that interior decorator, ——. Well, between you and me he is only a fortune hunter."

I returned to Chicago knowing that I had lost my best and dearest friend. I was miserable for days. There was nothing I could do now but go on alone with my work—alone, except for my mother who had re-married and lived in Buffalo. I had not seen her for years. Mother and I had always been the best of friends, not demonstrative in our affection, but always realizing that to each other we owed our first loyalty and our finest efforts.

The following day the company was called together for an important announcement. We were told that the contract for South America had at last been signed!

We were all thrilled by the good news. Soon we would be off to foreign shores and new worlds to conquer! Only one short engagement at the huge Hippodrome in New York City would precede our departure for Rio de Janeiro.

Alberto Galo

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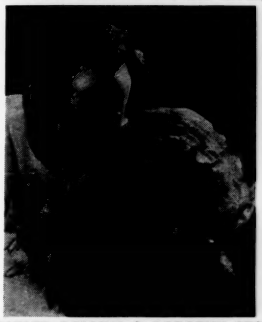

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"from D. P. E. (Illinois) These sketches will prove very useful in planning our dance program in the near future."

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¶ Particularly gratifying is this praise from two of New York's leading critics—coming, as it does, on the second public appearance of Ballet Theatre and confirming the unanimous verdict of all leading metropolitan critics on the earlier season at the Center Theatre.

¶ This is not a happy accident but the result of essential policy: It is the aim of Ballet Theatre to create a company, which is an "artistic democracy"—in which the members of the corps are such exceptional dancers that they may be, at any time, cast in solo parts and, at any time, step back into the corps without losing the precision of that fine ensemble.

¶ No company was ever chosen with greater care. And its members have the peculiar advantage of working with the greatest staff of leading choreographers—with all the varied method that implies.

¶ Probably no single dancer has, within a year, had the opportunity to work under the personal direction of thirteen so great names in the Dance — Michel Fokine, Adolph Bolm, Bronislava Nijinska, Mikhail Mordkin, Anton Dolin, Eugene Loring, Antony Tudor, Agnes de Mille, Andree Howard, Jose Fernandez, Alexandre Gavrilov, Cia Fornaroli Toscanini, Julietta Mendez.

¶ Because of that solidarity—and the careful development of the company—it becomes increasingly difficult to join this celebrated corps.

¶ In the coming weeks a very limited number will be added to the "finest corps" in ballet for the fall and winter seasons.

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JACOBY WRITES HOME

(*Continued from page* 15)

be too old to want to dance."

Until the war moved into Paris, she spent most of the time pirouetting behind the footlights, studying, rehearsing and practicing in her mirror-lined apartment. Now, according to her latest letter, she may be Somewhere in France, or Somewhere in England, or possibly Somewhere in the Atlantic, en route to New York and home.

•

THE BALLROOM OBSERVER

(*Continued from page* 23)

Folk Dances. The latter pair will also teach at the DEA a week later. Then there's Louise Ege, Lawrence Hostetler, Harriett James, Ruth Bryne and Marlynn & Michael to give the DMA a wide selection of social dances for the new season.

Out in Chicago the CADM seems to have arranged for extra ballroom periods in 1940, with a faculty consisting of Don Sawyer, Pearl Allen, Clement Browne, Louise Ege, John Butler and Andy Quaid. The Boston Club's September Convention will have Don LeBlanc, and others yet to be announced.

In New York, the DEA will, in addition to Jurkiewicz and Chambers for the old-time and Folk Dances, have Rodolfo D'Avalos for Conga, Tango and Rumba; Mr. and Mrs. Herbert Lee for the conservative types; Bobby Hefftner for Lindy type, and your Observer for technique.

The films will play their part, too. RKO Radio Picture's new dance star, Donald Duck himself, cavorts in a manner which will bring yelps of delight to the jitterbugs, in a Walt Disney cartoon. They call it the *Donald Duck Doodle,* and it includes steps called the Duckey, the Doodle and the Whacky Quacky. Bill Pillich and Genevieve Hagemen will introduce it at the DEA Convention. The AMERICAN DANCER has filmed Bill and his partner doing this wackiest of dances, and will show it at Pittsburgh, Chicago, Boston and New York.

Twentieth Century Fox recently made a short subject called *Quaker Hill Polka,* in which four couples, to the music of a hillbilly band, do a circle dance with the same title. Grace Hoffman directed the dance sequence, which was filmed on Lowell Thomas' estate, Quaker Hill, near Pawling, N. Y. Mr. and Mrs. Herbert Lee will introduce the dance at the DEA Convention.

Thus, members of the various associations will be, in a measure, prepared to meet the public's demands for new and interesting material when the 1940-41 season opens. And that isn't all. Throughout the year these same clubs will see to it that new developments are made available to their members at meetings held throughout the year.

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VIA THE GRAPEVINE

(*Continued from page* 16)

THE PAULENS will dance the resort season away at the Berkeley-Carteret, Asbury Park, New Jersey.

•

GEORGES AND JALNA have returned to the Waldorf-Astoria Hotel, New York. Patrons of the Starlight Roof are a little slow on the applause. Can the reason be that this top ranking team has forsaken quite a bit of their original style for too much ballet?

•

PANCHO AND DOLORESE were the dancers selected to open the new Rumba Room of the Glen Island Casino, New York, on June 29.

•

TRIANA AND CORDAY appeared the week of June 21 at the Teatro Hispano, New York. Julio Triana was one of the outstanding male Spanish dancers in vaudeville. They had fine aerial ability but seemed to walk between tricks, or was the orchestral tempo too slow?

•

THE DE MARCOS plan to open a dancing school in the fall in New York. They say they will teach only ballroom dancing, especially the rumba (which is Tony's weakness). These wonderful artists are wanted for an Ed Wynn revue, *The Funnies,* also for a new George Marion production.

•

THE BRAZILIAN PAVILION Restaurant at the New York World Fair is offering Bernhardt and Graham in its floor entertainment. The attractive team has reverted to costume dances with native steps as well as the always fascinating lifts of the exhibitionists.

FLASH! There is a surprise in store for the members of the Pittsburgh D.M.A. Convention, the Chicago C.N.A.D.M. Convention and the DEA Convention this August. The American Dancer Magazine is planning something terrific, so, hold on, everybody. This publication is always thinking of their many friends throughout the country.

•

We award a terpsichorean scroll:

TO PAUL HAAKON for his brilliant performances in *American Jubilee* at the World's Fair.

To BETTY BRUCE for her constant pleasant manner, no matter how quickly she is climbing the ladder of success.

To VELOZ AND YOLANDA for their amiability—never a quarrel in the rehearsal hall nor back-stage.

To MARLYNN AND MICHAEL for their fine salesmanship.

To RAMON AND RENITA for their marvelous first night at the Beachcomber. They put it over beautifully in the faces of so many "big" name teams who were present to tear them apart with unjust criticism. What a wonderful business they are in, but they have to understand it!

To THE AUTHORITIES for having barred Nijinsky's entrance to this country. It would be most pathetic to expect the present generation to appreciate the champion of the dance in his unfortunate condition. Long live beautiful memoirs!

•

LOUIS GOMEZ, formerly of Gomez and Winona, and Hope Minor, formerly of Minor and Root, have been ballrooming together for several months now. The team danced the week of July 4 at New York's Loew's State Theatre.

•

THE VERSAILLES, one of New York's smarter clubs, is presenting the musical comedy type dancers, Loper and Barrat.

•

DE ANGELO AND PORTER sailed June 28 to fulfill a contract at the Club Atlantico in Rio de Janeiro, Brazil.

•

THE MANAGEMENT of the Shoreham Hotel, Washington, D. C., broke the house rule of a two-week agreement for any act by giving St. Clair and Day, those up and coming exhibitionists, an extra four weeks. They were that sensational!

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WE THE PEOPLE DANCE

(*Continued from page* 14)

land long before they migrated to this country. This old style dancing is the only thing left in this country that is purely European and Cecil Sharp commented on this when he discovered and recorded their dances in 1917.

As our country grew and the young people pushed their way further west, they took with them the memories of the dances of New England, Virginia and Kentucky. *Those three veins merged with new sources to result in the dancing that was finally done by the cowboys in the west—which is probably the most American that we have.*

Although our American country dancing is more frequently than not called square dancing, the dances in Virginia and some of those danced in New England were done in lines with the ladies facing the gentlemen or grouped in two lines of couples with the ladies opposite the gentlemen. This formation was called longways or contra-dancing and is the form that is still used for the *Virginia Reel, Pop Goes the Weasel, Lady Walpole's Reel* and many others.

The square dancing came from the quadrilles of New England that were said to have originated in France and traveled from England to America. The formation for a quadrille is much different from a contra-form. Four couples face a center point in a quadrille which forms the square design. *Darling Nellie Gray, The Girl I Left Behind Me,* and *Little Brown Jug* are examples of square dances. Originally the quadrilles had five parts but by the time they got to the West one part had become a favorite because it was easy to teach everyone and it became a square dance. Where the dancers were fairly adept in the West they did about three parts of the original quadrille, omitting the most difficult parts.

The running sets of Kentucky were done in circles and many other dances such as *Shoofly, O' Susanna, Old Dan Tucker, Haymakers* and *Portland Fancy* were also danced in circles.

So there we have circles, squares and lines as basic forms for our country dancing. The basic steps are done in all of the dance formations and once they are learned it is easy to follow the caller. Of course some of the callers have their famous humorous local expressions that confuse a stranger at first but the happy crowd usually rescues any stranger and pushes him into the figure and it all seems to add to the fun.

•

STUDENT & STUDIO

(*Continued from page* 27)

gram of dances at the Highland Park Senior High School on June 1. For the first time the faculty of the Highland Park School of the Dance will be available for normal course study during the summer months.

• HAVANA, Cuba—The Irma Hart Carrier Studio of Dance staged its third annual *Song and Dance Festival* at the Fausto Theatre June 3. Unusual lighting effects, stage settings and beautiful costumes contributed to the success of the evening.

The school will reopen October 1 in more spacious quarters in the Vedado residential section of Havana.

•

CALIFORNIA

by DORATHI BOCK PIERRE

• SAN FRANCISCO, Calif.—The California Association Teachers of Dancing, Club No. 13, affiliated with the Dancing Masters of America, Inc., is sponsoring many programs for the Golden Gate Exposition this year. Members of the club met at the Baudoin Studio in Palo Alto in May at which time Mr. Baudoin entertained the group with a barbecue supper. Arrangements are being completed for the club's annual convention which will be held in San Francisco September 2, 3, 4.

• LOS ANGELES, Calif.—Trinidad Goni, well known Los Angeles teacher of Spanish dancing, was married June 10 to W. E. (Bill) Morgan, manager of Capezio's Los Angeles branch.

•

Maurice Kosloff is again searching for beautiful tall girls who are good dancers. This time it is for a new musical, *More Women.*

•

Marcella Rey presented her annual studio production with Ernest Belcher dancers in *Sleeping Beauty,* June 6, 7, 8. The ballet was in three acts and epilogue. Miss Rey was assisted by Ray Leslie and Lillian Jacobson.

•

The Associated Dancing Teachers of Southern California are making elaborate plans for their 18th annual convention to be held at the Knickerbocker Hotel in Hollywood August 25, 26, 27, 28 inclusive. A well rounded program of eight hours' daily work is being planned. The Convention will open Sunday, August 25, with registration followed by several periods of ballroom work and the annual banquet at Earl Carroll's Theatre-Restaurant.

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